

Application No.: 09/756,877

Docket No.: 20162-00572-US

REMARKS

Claims 1-8 and 10 are presently pending in the application. Favorable reconsideration of the application is requested.

Withdrawal of the rejection of claims 1, 3-9 under 35 U.S.C. § 102(b) as being anticipated by DeVitt et al. (U.S. Pat. No. 5,212,733) is requested. The present invention as defined by the amended claims is directed to an audio mixer. The audio mixer includes an effect algorithm processor in each signal path of a plurality of channels of audio signals. An addition processor performs an addition processing function on signals delivered from the respective channels. A mode changeover switch configures respective effect algorithm processors in accordance with a operation mode selected by the mode changeover switch. A controller responsive to the selected operation mode changeover switch concurrently controls at least two of the functions of the effect algorithm processors and the addition processor.

Turning now to the DeVitt et al. reference (U.S. Pat. No. 5,212,733), a mixing system is shown which mixes one or more audio input signals into a plurality of sound output signals. The DeVitt et al. reference (U.S. Pat. No. 5,212,733) does not disclose an effector function for each effect algorithm processor. In accordance with amended claim 1, the effector function can be changed from a single fingertip operation so that at least two functions of the effect algorithm processors and the addition processor are controlled. In this way, parameters of the effector function, such as cut-off frequency, filter gain, reverberation, delay echo, etc. can be incorporated together to obtain a cross fade output signal.

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The addition processor of the present invention performs an addition processing of two or more input audio signals into a single output signal. At least two of the functions of the effect algorithm processors and the addition processor can be varied by means of first and second control signals delivered from the in-plane sensor which are obtained by a single fingertip operation. The invention is particularly useful in performing improved controllability over a plurality of sound effects during a cross fade operation where two or more signals are mixed into a single output signal. The cited reference to DeVitt et al. (U.S. Pat. No. 5,212,733) fails to disclose this feature and cannot anticipate the claims.

Withdrawal of the rejection of claim 2 under 35 U.S.C. § 103 as being unpatentable over DeVitt et al. (U.S. Pat. No. 5,212,733) in view of Frassinetti (U.S. Pat. No. 5,237,619) is requested. The foregoing features which were noted to be absent in DeVitt et al. (U.S. Pat. No. 5,212,733), are also believed to be absent in Frassinetti (U.S. Pat. No. 5,237,619). For instance, the use of the effect algorithm processor in each of the channels where two parameters are controlled from a single fingertip operation do not appear to be disclosed in this reference as well. Accordingly, the combination of the reference with the primary reference cannot yield or suggest the subject matter of rejected claim 1 or claim 2 which carries all the limitations of claim 1.

Withdrawal of claim 10 under 35 U.S.C. § 103 as being unpatentable over DeVitt et al. (U.S. Pat. No. 5,212,733) in view of Bargauan (U.S. Pat. No. 5,933,505) is requested. The Bargauan (U.S. Pat. No. 5,933,505) device describes a method for individually adjusting signal levels of a multichannel mixer. In reviewing the reference, there is no effect algorithm processor and addition processor concurrently controlled with an addition processor through a single fingertip operation. Accordingly, the combination of this reference with DeVitt et al. (U.S. Pat. No. 5,212,733) cannot yield or disclose the subject matter of this application.

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Applicants have forwarded pages from a catalog to show that the instant invention (see page 28) which has been accepted in the industry which shows that the invention has met with widespread success in the U.S. The success of the device shows a high level of acceptance which would be inconsistent with any assertion that the invention was obvious under 35 U.S.C. § 103. Accordingly, the Examiner is asked to reconsider any conclusion of obviousness in light of this demonstration of a widespread acceptance of the invention.

In view of the above amendment, applicant believes the pending application is in condition for allowance.

Applicant believes no fee is due with this response. However, if a fee is due, please charge our Deposit Account No. 22-0185, under Order No. 20162-00572-US from which the undersigned is authorized to draw.

Dated: October 6, 2004

Respectfully submitted,

By



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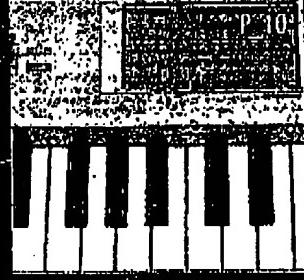
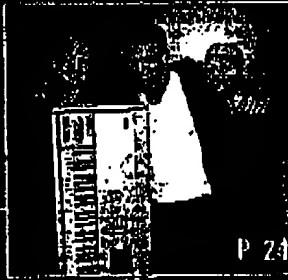
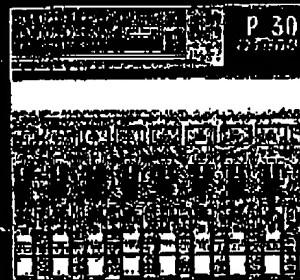
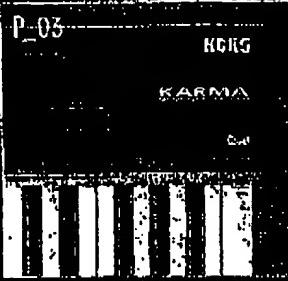
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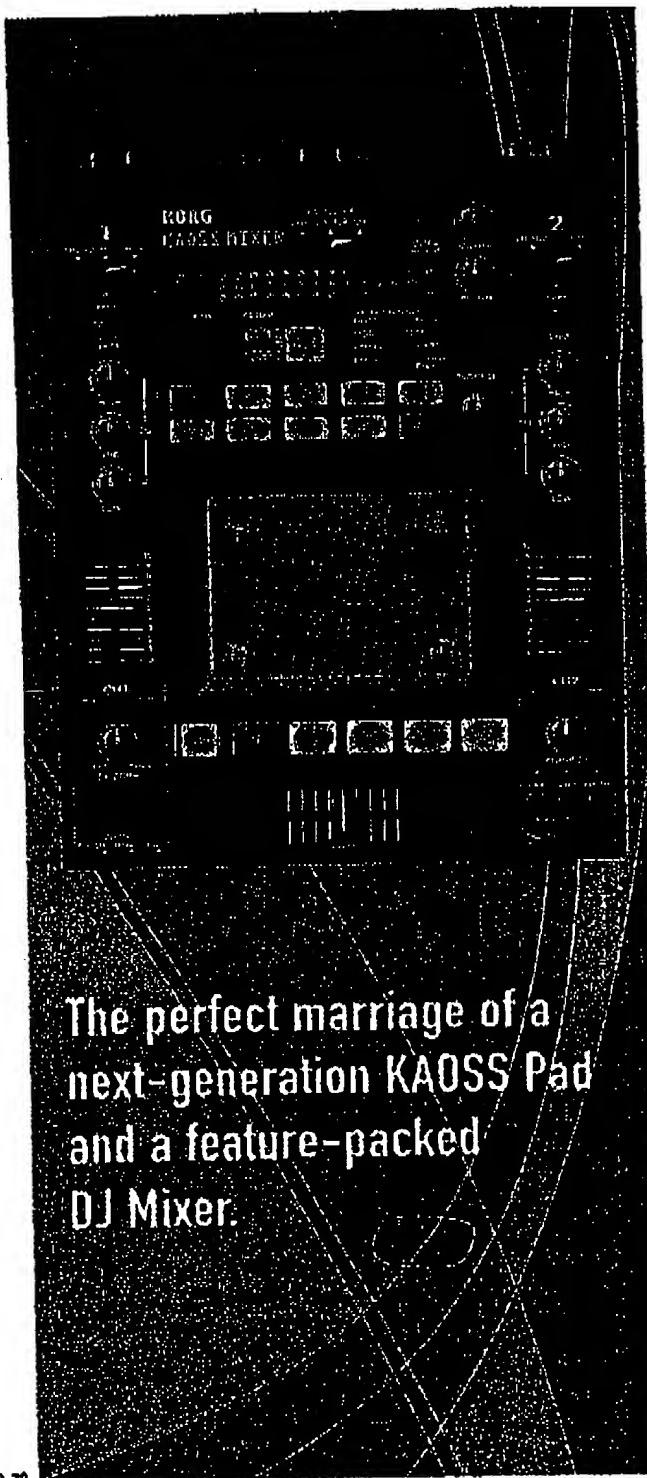
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KAOSS MIXER



The perfect marriage of a next-generation KAOSS Pad and a feature-packed DJ Mixer.

The Korg KAOSS Mixer is the ideal performance-oriented DJ mixer and combines the KAOSS Pad's unique "hand-on" control over effects processing with a professional 2-channel mixer. Now the DJ can be a performer and sound sculptor thanks to the intuitive way that the KAOSS Mixer allows you to process sound and integrate sampling into your show.

A complete mixer

The KAOSS Mixer features two-channel inputs, with each channel able to accept both line and phono inputs. You can integrate turntables, CD players, Minidisk players or even musical instruments into your setup and switch between them with ease. Channel 1 also includes a mic input for use with the built-in KAOSS Pad, and, for the utmost in flexibility, the mic can be used as a talkback source whenever you need without running into the channel.

Each channel offers source selection, a 3-band EQ, and an input trim control with a Peak indicator. Headphone or Booth monitoring can be switched easily from each channel and the Master output which makes cueing source material simple. A 12-step LED Indicator gives you an instant visual reading of your signal level, and both Master and Booth outputs are provided for connection in any club and stage setup. The KAOSS Mixer also features an ultra-sensitive cross-fader with three crossfade curves which ensures great feel, whether you're simply mixing between sources or scratching battle joidj.

A special feature of the KAOSS Mixer is Korg's proprietary Ultra Boost technology, which can add extra low end that's powerful, but won't distort your speaker system. Add just the right amount of this bottom-shaking enhancement to make a real impact on your audience.

A new level of KAOSS

Without a doubt, it's the addition of the KAOSS Pad that makes the KAOSS Mixer so special. Its newly-designed effects/controller surface goes far beyond anything you've ever tried. Eighty effects can be selected and controlled as easily as sliding your finger across its smooth surface. Simply draw a shape on the XY pad and you're taking control over a powerful effects processor to instantly remix your source music.

Its 80 effects include reverb, delay, filters, chorus, flange, phasing, distortion, pitch shifting, panning and even ring modulation. The KAOSS function can be applied to whatever signal you wish, Input 1, 2 or even the Master output of the mixer. An FX/Depth knob allows you to slowly blend in the effects depth to create gradual transitions and custom mixes. Eight buttons are provided to store your favorite effects for easy access, along with a rotary knob that lets you scroll through all the onboard effects. A Hold button remembers where you last touched the pad so you can lock-in your favorite setting. Or, leave it off and you can turn effects on and off by tapping and scraping the pad as the music moves you. Plus, a new X-Fade function lets you use the XY pad as a super-crossfader blending between your input sources using different effects settings for cool new possibilities.

Match that beat

A new Auto-BPM function can analyze your incoming signal and match the tempo of the delays, etc., to your track for instant lock-up. And each channel can remember its tempo so you can switch back and forth with locked-up accuracy! A Tap Tempo button and 3-digit display are also included for manual setting when needed.

Super Sampling

The KAOSS Mixer's improved sampling capabilities are also new. An impressive twenty-three seconds of 44.1 kHz, 16-bit sampling is provided, with four dedicated buttons for storing your non-volatile samples. Samples can be triggered from these buttons even when you're using the pad to control other effects, and you can even sample incoming audio through the effects - including your pad gestures! When you want to have fun with your samples you can assign them to the pad for scratching, loop-changing, pitch-changing and a host of other possibilities.

INPUT/OUTPUT SPECIFICATIONS: INPUT: LINE IN (stereo RCA pin jack) x2, PHONO IN (stereo RCA pin jack) x1, MIC IN (1/4" phone jack) • OUTPUT: MASTER OUT (stereo RCA pin jack) x1, BOOTH OUT (stereo RCA pin jack) x2, PHONES OUT (stereo 1/4" phone jack) • Effect PROGRAM: 80 types • Sampling Frequency: 44.1kHz • AD/DA Conversion: 24bit linear • Maximum Sampling Time: 23.7 seconds • Dimensions: 8.6 (H) x 10 (D) x 2.64 (W) in. / 220 (H) x 254 (D) x 66.5 (W) mm (including rubber feet) • Weight: approximately 8.7 lbs / 4kg